

Introduction

Design has many purposes. Designers produce goods for the market but they also design to support the activities of social groups and nations. The articles in this issue, though diverse in the historical moments and geographical locations they address, all deal in one way or other with the multiple purposes of design.

Sociologist Ilpo Koskinen looks at design from a marketing point of view, analyzing not individual design objects but the retail environments in which they are sold. He describes his theory of design districts, which is based on his prior formulation of semiotic neighborhoods. Like the French theorists, Koskinen emphasizes the sign value of objects but he discusses design as a marketing tool rather than a component of a larger social theory.

Gennifer Weisenfeld shows how modern graphic designers and photographers in Japan during the 1930s moved between advertising and government propaganda. She describes several well-known advertising campaigns and then explains how some of the same designers and photographers who were responsible for these campaigns contributed to Japanese propaganda efforts, notably through photo murals that were included in Japanese pavilions for world's fairs in Paris, New York, and San Francisco.

Jonathan Chapman returns us to contemporary issues with his article on design for emotional durability, which he relates to products that consumers will want to keep. Chapman presents data that confirms the unsustainability of excessive waste and calls on designers to address the question of how products can be designed to enable more satisfying relationships between consumers and the goods they use.

Rocco Antonucci describes the contemporary interior designs for new cruise ships by Joseph Farkus, who specializes in fantasy interiors. Antonucci makes a distinction between minimalist design, which is based on logic, and cosmetic design, whose intent is to elicit emotion. Cruising, he argues, is no longer a means to simply travel from one place to another but has taken on the added obligation to stimulate the traveler's imagination through emotionally evocative ship designs. Antonucci accounts for this larger social change in cruise culture by describing Farkus' ability to create interiors that help passengers forget their ordinary day-to-day life.

Incorporating the enhancement of human capabilities into a more general statement about the purpose of design, the Kyoto Design Declaration, which we publish here, proposed a set of new design values to enhance the quality of life in an emerging global world.

The Declaration is introduced by Yrjö Sotamaa, then head of Cumulus, the international association of design schools that drafted the document.

The Kyoto Declaration complements an earlier document, Ahmedabad Declaration on Industrial Design for Development, which resulted from an international design conference held in India in 1979. As S. Balaram recounts in his introduction to the Declaration, which we are pleased to republish in this issue, its purpose was to promote the satisfaction of human needs through design. It was also intended to foster a sense of national identity and subsequently became a precedent for a new design policy for India.

Fedja Vukić continues the theme of design and national identity in his article on how design was understood in Croatia during its recent transition from a socialist society to a market economy. He notes that the mass media adopted an oversimplified view of design as a styling technique and he observes that it is yet to be understood as a more significant social process. Design discourse in Croatia, he argues, still lacks a theoretical level that can inform a more sophisticated public debate.

Ilse Oosterlaken's discussion of the capability approach to design for development relates indirectly to the Ahmedabad Declaration in that, like the drafters of the Declaration, she is concerned with how design can meet human needs. She develops the idea of need by drawing on the capability theories of economist Amartya Sen and philosopher Martha Nussbaum. According to their definitions, capability theory is concerned with the potential of the individual to achieve human dignity. Oosterlaken demonstrates how design can play a role in this process. Her article complements several earlier articles on design for development that appeared in *Design Issues*.

Larry Busbea's article on metadesign focuses on an intellectual debate in France about the meaning of design. Thinkers like the Belgian Henri Van Lier incorporated design into theories of structuralism and semiotics, which led to intense debates about its impact on society. Busbea is a careful reader of texts and analyzes a number of different ones to show how design became part of larger discussions about modern and postmodern culture that took place in France around 1970.

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